

THE CLEVELAND MUSEUM OF ART

ARTIST BIOGRAPHY

MAY 89

Please complete and return the following questionnaire for our reference file on May Show artists.

FULL NAME: Thomas Lee Randleman

PRESENT POSITION President,

THOMAS LEE RANDLEMAN DESIGN CONSULTANTS

DATE AND PLACE OF BIRTH:

New London, Ohio 7 February, 1942

CATEGORY/PRIMARY MEDIA:

Photography

ART TRAINING (Schools, Scholarships, etc.):

AMHERST COLLEGE

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN (include location and year):

Provincetown Art Association Junior Show Summer, 1973

Provincetown Art Association May 1, 1974

Provincetown Art Association August Members Exhibition 1975

Meade Art Museum Amherst College 1979 Junior Show

COLLECTIONS THAT NOW INCLUDE YOUR WORK:

Mr. David King, Scarsdale, New York

Mr. Eugene Graff, Truro, Massachusetts

Mr. Robert L. Bogomolny, Winnetka, Illinois

Mrs. Nancy Hancock, Newport, Rhode Island

Mrs. Pamela Wilson Chappell, Hyannis, Massachusetts

Mr. and Mrs. Gerald Loff, Buffalo, New York

Mr. Thomas Driscoll, Halesite, New York

Smith College Theatre Department, Northampton, Mass.

Mr. William Tyler, Philadelphia, Pennsylvania

Mr. Chandler Kirwin, Guelph University, Canada

Gerald Penny Center, Amherst College, Amherst, College

Mr. Renny Merrit, New York, New York

Kirby Theatre, Amherst College, Amherst, Massachusetts

AWARDS:

Amherst College Jury Show Winner

Smith College Theatre Award

Provincetwon Art Assocaiton Junior Award 1973

Provincetown Art Association Group Show 1974

We would appreciate having a statement about your philosophy and work as an artist—either general or something specific about the piece(s) selected for this year's May Show to aid us in the preparation of gallery talks and in the release of publicity materials. For more space, use the back of this sheet.

Regarding my work in Egypt, I felt that an approach to the subject should be spontaneous rather than studied. So many of Egypt's treasures having been photographed by famous photographers as well as the conventional tourist, might tempt one into creating just another well known "view." I took many photographs and as I continued, bothered less and less on "framing" a particular site but rather on the mood and tone of a given opportunity.

My own personal enjoyment and appreciation of photography is probably more comprised of atmosphere and "feel of place," rather than strict composition. The light in Egypt allows one to create many varied photo opportunities. The control of light is less and it is exciting to create what I have come to call "the happy accident."

(over)

INTERMISSION AT THE PYRAMIDS

I had just arrived at Giza. Several of my party wanted to go to their hotel and clean up or relax. I had waited years to see Egypt so I couldn't imagine rest! I went immediately to the great pyramid area and started taking shots. The "happy accident" for me was the setting up of chairs for the sound and light show which is presented each week for various tourists. At the moment when the workers had left, I took my picture. The stillness of the scene, the almost ridiculous idea of chairs set up before such a famous site, and my luck at going there before the hordes of visitors, contributed to my idea of an opportune situation. Seriousness and humor, grand and human scale, atypical and yet quite practical aspects all contributed to giving me a fairly nice opportunity.

KARNAK, LUXOR, AT NOON

This photograph, is the perfect example of a "happy accident." I stood in front of the entrance to Karnak for some time trying to get some shots in sequence, as I moved more and more into the maze of temples and ruins. When one is overwhelmed by so much to be overwhelmed by, a state of complete "block" can be induced. I have learned to wait and do nothing rather than waste film. As I was waiting, many of my party advanced through the temples and I was actually by myself until a gentleman, not of our party, appeared out of nowhere and sat on the base of one of the entrance pillars. I simply just "took the picture." Only later, when I saw the print did I notice his nice white hat and the bit of a palm peeking through some pillars. I think that these elements gave a timeless tone to the photo and at the same time, allowed a nice chance for realizing the scale of human and monumental aspects.

In short, I did not take photography as a deeply serious and precise art, but rather a chance to create a window for not only myself to appreciate a view or scene, but for others to hopefully enjoy a participatory experience without the overtly stated.

Thomas Lee Randleman